

**OPPONENT'S REVIEW OF ANNA LYUBYNETSKA'S MASTER DEGREE THESIS:  
THE FILMS OF ABDELLATIF KECHICHE**

In her thesis on the films of Abdellatif Kechiche, Anna Lyubynetska looks closely and systematically at five feature films made by this award winning contemporary French director. The films are presented in chronological order and each is examined for its themes and narrative construct, treatment of characters, its visual imagery and sound system. By observing specifics within the films, she comes to conclusions about the author's overall themes and use of film language in each work and in his opus as a whole.

I find her observations insightful, but I find that she often chooses to use a quote by someone else to summarize a section or to make the most essential observations. I think the quotes are often well chosen, but I also think it would have been good for Anna to then follow these quotes with her own words in re-statement, or further elaboration, or some agreement in her opinion. (And as a formal note, the longer quotes should have been put into indented blocks throughout the thesis.)

These other authors quoted by Anna are not always properly introduced either. A last name only might be enough for Dreyer and Renoir in her thesis, but when Anna says "Begag makes a distinction..." I am simply curious who Begag is, and the first name and some reference to his or her profession would be welcome.

The language Anna uses is generally clear. There are some minor linguistic errors and a few typos, but it was only the misspelling of Pierre and Jean Louis that stopped me in my reading.

Her observations throughout about Kechiche's style and development of characters strike me as insightful and are always well supported with specifics from the films. Anna's final conclusion is very concise with regard to summarizing the observations made along the way of her thesis. Perhaps too concise. I think there was space for more recapping and elaboration in the conclusion – for example, a summary with regards to the thread of theatrical performance running through his films and how that is present in *La Vie d'Adèle*, or a more thorough culminating description of his unique camera work and how it has developed from film to film. I would also be curious to learn more in the conclusion about the development of the female characters through the course of his filmography and I also wonder what Anna thinks about the movement away from Mahgreb characters toward mostly French characters in his film *Blue is the warmest color*. I think it's also natural for the reader to wonder by the end of this thesis about his work slated soon to premiere, *Mektoub is Mektoub*, and the conclusion, given the title of the thesis, might have made some remark or reference to that work in progress.

I have to add that this desire for more in the conclusion is also a mark of how interesting the thesis was for me. By clearly describing the films' stories and pulling out details from specific scenes, Anna's thesis was really very illuminating on a well chosen topic, a filmmaker whose work, related to integrating "the other" into a mainstream culture is very timely, as Anna points out through her brief reference to the current refugee crisis. Overall, because of the strength of her thesis' organization and the generous amount of details illustrating the filmmaker's unique film language, I would evaluate Anna's thesis with the grade of B.

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